

Capillary Dynomolysis

For ages Astrologers, Herbalist, and Occultist have claimed that there is a connection between celestial bodies and terrestrial matter, capillary dynamic studies are a unique and elegant way to show these connections. This chapter discusses the 20 years of research done by Lilian Kolisko and Agnes Fyfe in this little known field of investigation.

The use of filter paper for capillary analysis had been around for a long time when Lilian Kolisko began her capillary-dynamic studies in 1936. Pliny a Roman scholar and naturalist (A.D. 23-79), who wrote the 37-volume Historia Naturalis, described how the adulterations of verdigris could be detected with the help of impregnated paper. For centuries dyestuffs were tested by absorption on cloth or paper. Leonardo da Vinci studied capillary attraction.

Christian Schonbein (1799-1868) used filter paper to work out the method of paper analysis to partially separate substances in solution. He found that not all solutions reach the same height when set to rise in filter paper. The method of chromatography was first invented by a Russian botanist named M.S. Tsvett (1872-1919). His methods were not published and when he died they were forgotten. Years later a German chemist Richard Willsatter (1872-1942) independently of Tsvett, invented the same procedure.

Even though the use of filter paper was no new thing in Lilian Kolisko's day it is unclear how many persons realized that this method could be used to show the otherwise invisible formative forces in plant saps, or the affinity between metals and planets. Lilian Kolisko took the procedures of capillary analysis and developed them into the method known as capillary-dynomolysis. The new method was concerned with the working of forces hidden in matter, which cannot be grasped by ordinary chemical analysis of substances.

Capillary Dynamic studies were used by Kolisko to show the affinity between the planets and the metals. Agnes Fyfe used the process to demonstrate the connection between the planets and plants. The methodology used in either case is similar but with some important differences worth mentioning.

First a little background to bring you up to speed with the concept and what's going on. Hermetic Science teaches that the earth and the cosmos are alive, and that the substance of what we call solid matter is actually fluidic in nature when viewed with spiritual eyes. It's being fluidic means that it has the same properties of other fluidic systems such as air and water. Thus it is an excellent carrier of waves of energy introduced into it by individual entities within it. With this in mind the Hermetic Scientist says that the entire earth breathes in these forces continually, that they permeate the earth, move through the earth, just as the voice of a whale carries through the ocean, or wind blowing in the atmosphere.

These cosmic rays, or waves of energy are so subtle that they pass for the most part right through solid matter, that small portion that is needed for the sustenance of the electromagnetic matrix is absorbed by the atomic structure of the matter in question. Unless one has spiritually developed eyes they are unable to see this process of cosmic forces influencing and reacting with solid matter. But when matter is in a liquid or gaseous form like sap from a plant, a metal in flux, or metal salts in solution, the reaction between matter and the cosmic forces are more easily discernible. The imprint they leave on matter at a specific moment can be captured and made to show itself not unlike the process of developing a photograph.

The question now becomes how does one capture and show this formative force. Carrying out capillary dynamic studies is extremely easy. Lilian Kolisko gives the following outline of the procedure: "All we need is filter paper, glass dishes (preferably round) about 4 ins in diameter, and the substances we wish to study. These are dissolved in rainwater or distilled water -*distilled rainwater is best especially with all the pollutants in our present day atmosphere JHR3-* in various concentrations. The filter paper is folded cylindrically and is held in position by a metal clip, then it is inserted into the solution. (*The solution is allowed to rise and dry, the resultant forms produced being a picture of the formative forces active in the metal salt solution at the moment the solution was first set to rise. My best sense of what is happening is that as soon as the paper enters the solution it immediately fixes the formative forces present at that moment, because the mineral salts begin to crystallize. All subsequent form developed on the filter paper are built up from that original form. JHR3-*). A glass dish about 4 ins in diameter requires about 10 cc of the metal salt solution. Lilian Kolisko "Spirit in Matter A scientist's Answer to the Bishop's

Queries pg vi"

The simplicity of the experiment belies the profundity of what is shown in the filter paper. The forms produced are not arbitrary. In over 20 years of research Lilian Kolisko concluded that the formative forces active on the metal salt solutions of the 7 chief metals produce a sameness and uniformity that one can follow day after day. But when some astronomical event such as a conjunction or eclipse occur a change in the uniform forms produced day after day begins to disappear a few days before the event, and that during the event pronounced changes are discernible in the forms produced which can be perceived by the untrained eye.

In the case of plants the method of capturing and showing the formative forces follows the same basic procedure as described for carrying out a test on metal salt solutions. The differences being that the formative forces are shown through the saps of plants. The sap is set to rise first into the filter paper and then allowed to dry, once dry the metal salt solution is added to develop the picture. Agnes Fyfe says "As regards the plant, does the time of picking or the time the sap rises in the paper determine the picture? Another experiment described in Part II answers this question. It was found that without doubt the time when the plant is picked determines the form pattern in its sap. This means that the capillary dynamic test gives an insight into an unsuspected activity in plants. As long as they are connected with the Earth they reflect constantly changing time pictures in their sap, as the surface of water does the image of passing clouds. When a plant is picked or uprooted it loses this capacity and holds the picture of its last moment in connection with the earth. Very marked forms evident in fresh sap can still be seen when test are made months later, altered but recognizable in spite of the fermentation of the sap. This fact shows that plants are more inwardly connected with the Earth and with Time then is generally realized. [Moon and Plant Capillary Dynamic Studies pg 16."](#)

The reader might wonder about some distortions of the test caused by the metal salt solution rising at a latter time through the plant sap. Agnes Fyfe has this to say about it "Questions related to the capillary dynamic test procedure itself were considered. What is the function of the reagent? Plant sap studies must be carried out in two stages between which a considerable amount of time elapses. It is known from the work of L. Kolisko that the time when the metalsalt solution rise in the paper, for example during the eclipse of the Sun or Moon, is of primary importance. Is the time when the metalsalt solution rises as reagent to a plant sap important? Experiments have shown that the reagent is necessary to develop the picture, but the time when it does so is not important. [Moon and Plant Capillary Dynamic Studies pg 16."](#)

At the end of this chapter the reader will find detailed instructions for carrying out capillary-dynamic studies on plant sap, as they are slightly more involved than the simple procedure outlined by Kolisko in the earlier quote from "*Spirit in Matter*".

In the concluding remarks of *Gold and the Sun The Total Eclipse of the Sun of 20th May, 1947 page 23*, Lilian Kolisko writes " We can now say that the experimental work regarding stellar influences on earthly substances has been so successful that we are in a position to demonstrate every conjunction, opposition, every eclipse or planetary occultation by the effects produced in the metal patterns on the filter papers. As the pattern forming qualities of the principal metals have now been studied for a long time we have comprehensive knowledge of every possible condition and variation of the pattern form. We are thus able definitely to state that these striking and characteristic changes in pattern only occur at the time of the celestial phenomenon that furnishes the reason for the experiment, and only with the metal that corresponds to the planet or planets affected. (Sun = gold chloride, Moon = silver nitrate, Jupiter = tin chloride, Mars = iron sulfate, Saturn = lead nitrate, Mercury = quicksilver chloride, Venus = copper sulfate)"

The question will surely arise in the mind of the reader as to whether or not the effects of formative forces show themselves only when a celestial event is observable from a particular position on the surface earth, or if the effects are felt through out the entire earth sphere even where the event is not visibly discernible. Astrologers claim that certain positions on the horoscope such as the ascendant, and Midheaven are areas where if good aspects are formed between these points and planets a stronger effect of the celestial event will be felt. Whereas even good aspects between planets are somewhat debilitated if the planets happen to be posted in the nadir or descendent. While this stance does exhibit an observable basis in relation to the esoteric uses in the fourth system of Astro-cyclic pulsations, it does not show itself to be relevant in whether or not formative forces show themselves in filter paper pictures.

The perception one is trying to develop, is that of "looking down onto the stars" of the constellations, and see their light streaming down and interacting with the planets. When seen properly one can understand why the light of the cosmos affects our earth in a universal manner, whether or not we are facing such and such a point in the heavens. Indeed the planets act as the transistors, and resistors. The current they focus and modify are the innumerable frequencies of energy shown in the ever expanding and collapsing of cycles within cycles of the Hermetic Zodiac, and their music resonates throughout all creation

But the question must again be asked why is it that astrologers seem to be right and what about what I said earlier about their postulations about the ascendant and midheaven showing "an observable basis in relation to the esoteric uses in the fourth system of Astro-cyclic pulsations". I can only say that it is this way because this is the way man believes it to be. He is observing the action and reactions of organisms and trying to classify them according to viewable data of the moment. As the perspective from earth is limited so too are the seeming conditions, that cause the effects, ascribed to that data. Again we must affirm that if you change the perspective you change the relationship, and thus the observable effects.

At the end of the chapter of Astro-cyclic pulsations I said that there were three keys to using the information shown in the Hermetic zodiac. From the perspective offered by the first two keys man is really not liberated from the perception of being dependent and locked into the cycles of the universe. He must wait for the appropriate times of the day to do what it is he wishes to accomplish, just as the farmer must follow the seasons to plant crop in the field. But from the perspective of the third key man is completely liberated from this limitation. He understands the interrelatedness of the universe and realizes that there is never a moment that he may not lawfully decide to begin a work and inscribe his hearts desire into the heavens. In this perspective the Wise look down upon the stars and rule them. This absolute liberation is intimated to man by the fact that the effects of celestial phenomena are felt and experienced all over the earth simultaneously as shown by formative forces made visible by capillary-dynamics.

This was confirmed by the capillary-dynamic work concerning moon and plant Fyfe writes: "It is interesting to note that the habitat of the host tree does not affect the mistletoe picture. In a few cases where it was possible to arrange to pick mistletoe at the same time in places hundreds of miles apart, the sap pictures were similar. At other times when a sudden change appeared, the same was evident in pictures of mistletoe picked on the same day in distant places. [Moon and Plant Capillary Dynamic Studies by Agnes Fyfe pg 19](#)".

When discussing the numerous test she has conducted to show the affinity between the sun and gold chloride Kolisko writes: "The observation of earlier solar eclipses had shown that even those not observable in the locality where the experiments were made, produced an effect on the filter paper used for our tests [Lilian Kolisko Gold and the Sun. The Total Eclipse of the Sun of 20th May, 1947 pg. 5.](#)"

On the 19th of June, 1936 there was a total eclipse of the Sun that was observable from Brussa in Asia Minor. Kolisko was able to travel to the spot of totality and conduct the capillary-dynamic test on the spot so to speak. She was happy to report that all the familiar phenomena associated with former eclipses as demonstrated from points on the globe where the event was not observable showed themselves during this particular test conducted directly underneath the totality.

For the experiments of 20th May, 1947 she writes: "This time I was not so fortunate as to have the opportunity of studying the totality of the eclipse on the spot, and had to be satisfied with the results obtained in England. But in a way it is even more interesting to watch the effects produced in a relativity simple experiment with filter paper and various solutions of gold chloride, and mixtures of gold chloride and silver nitrate or other metal salts, at a place, where the eclipse cannot be watched visually. Each eclipse produces specific effects reflected vividly in the tests with filter paper through which a solution of 1% gold chloride rises, wherever the phenomena may actually take place. Whether it happens in the arctic region, or in the Southern Hemisphere, invariably it can be traced in our experiments. What does this mean? It means that we must look upon the sun not only as a heavenly body streaming down light and warmth to the earth from one particular spot, but surrounding, enveloping the whole globe with its sphere. When something spectacular happens, such as a total eclipse, certainly we **see** it happen at a definite place, observing the moon covering the sun, but the whole sun-sphere is affected, and the whole earth participates in it. [Lilian Kolisko Gold and the Sun. The Total Eclipse of the Sun of 20th May, 1947 pg. 7.](#)"

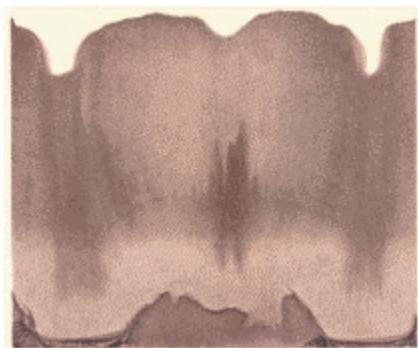
The seeming restrictions imposed by the use of the two first interpretive keys of Astro-cyclic pulsations and the freedom of the last key, may seem to be a dichotomy in the mind of the uninitiated. But in fact the first two are

what the third is built upon. How would it be possible for the farmer to control the patterns of growth of plants in a hot hothouse in the dead of Winter had he not first understood and been intimate with the laws of nature which seem to be a restriction to him in his efforts of planting, growing and harvesting his crop year round. It must be stressed that before the student can hope to operate without restrictions and consciously use these forces in the creation of his hearts desire he must become aware of them. This necessitates a period of time where he willingly places himself in a position to observe and feel the impinging forces of nature. He must study the effects of these forces not only on matter but also on himself. Only then can he hope to have enough understanding as to their properties and behaviors that he might synthesize this information into an art form, whereby he may use them with conscious-intent.

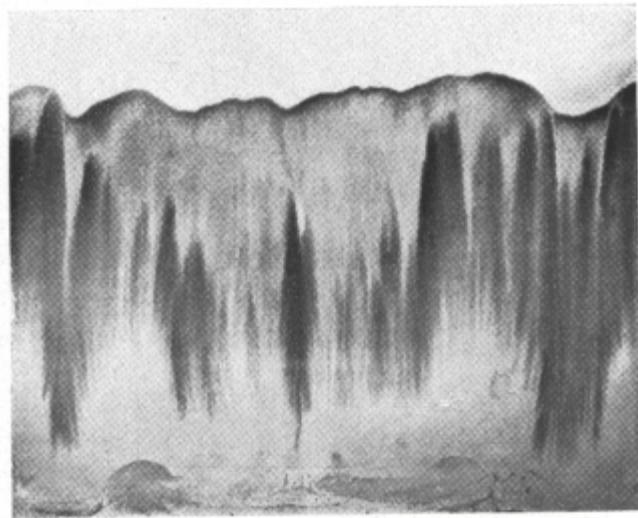
The fact that we can exert control over a celestial event and make a filter paper picture appear normal is confirmed by an experiment Kolisko carried out using Gold and Tin during a solar eclipse of June 29th, 1927. "We were of course also interested to study the behavior of gold in relation to other metallic salts during the time of the eclipse. As well as the experiments with silver, gold and the two together, we carried out a long series of others, with gold and lead, gold and tin, gold and copper, gold and mercury, etc. The relation of the gold to lead was the least disturbed, the longest and most intense disturbance being manifest in its relation to tin..."

When solutions of gold and tin are united, they give rise to a highly interesting combination, well known to chemist. This combination produces the so-called "gold purple of cassius" but - I merely mention this in passing - not always. There are times when the most wonderful gold purple appears, immediately solutions of tin and gold are poured together and again there are times when absolutely nothing is to be seen. The golden-yellow changes into a light green but there is no purple. Now we observed that during the month of June 1927, there was no purple reaction from gold and tin. The color of the sediment was only light green and after some hours there was a slightly darker precipitation. On June 27th the reaction of gold-tin was more vivid and after five minutes a light purple appeared. On June 28th the reaction set in very rapidly; the color at once became violet and the whole picture changed considerably.

Plate XV is a normal picture of fine gold in colored reproduction. In order to show more or less the general character of the pictures of tin and gold during the month of June,

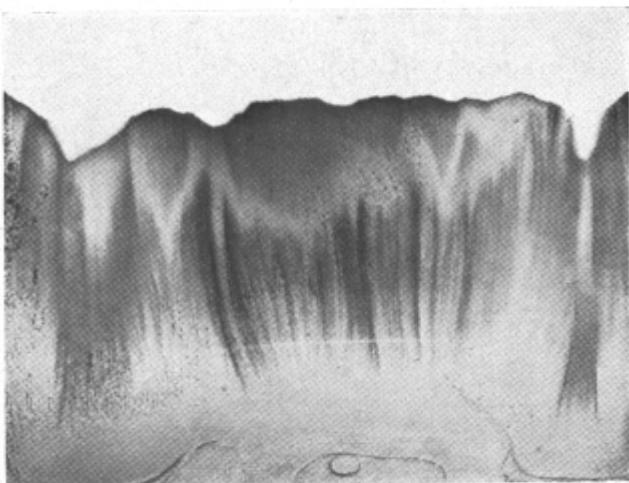


we show in Plate XVI those taken on June 12th and 24th.



12. Juni 1927

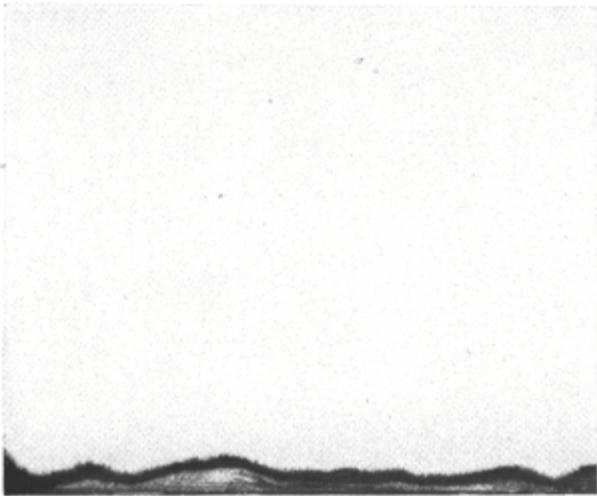
June 12th 1927



24. Juni 1927

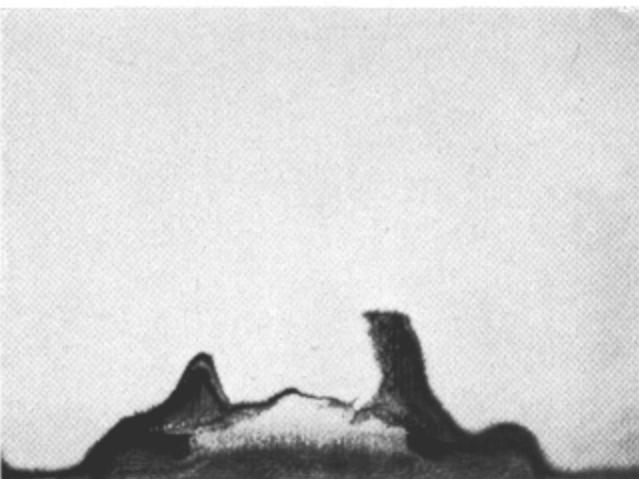
June 24th 1927

Plate XVII shows gold and tin at 5:19 a.m. on June 28th after the strong reaction described above, also gold and tine at 5:19 a.m. on June 29th at the time of the solar eclipse. The gold and tin have scarcely contacted each other and the golden-yellow has changed into a blackish hue. At the same moment there is a strong precipitation. This solution becomes thick and appears as though coagulated.



29. Juni 1927, 5.19h morgens, zu Beginn der Sonnenfinsternis

June 29th 1927 ab 5.19 a.m. (Beginning of the solar eclipse)



28. Juni 1927, 5.19h morgens

June 28th 1927 ab 5.19 a.m.

The Sun's strength waned at the time of the eclipse. The working of gold on earth was also weakened - weakened to such a degree that tin affected it.

The forces of tin overcame the gold at the time of the eclipse. It was to be expected that a re-arrangement of the properties of the two substances in favor of gold would set up the balance. I tried the experiment and found that by using six parts of gold, a picture was obtained on July 1st, resembling one taken on July 5th. That is to say, six parts of gold and one of tin on July 1st, work just as one part of gold and one of tin on June 12th and July 5th. On July 5th, one part of gold was a match for one part of tin because the Sun was able to pour more force into the gold.

And so with these experiments too we have again been able to show how cosmic forces work into the realm of the Earth. The gold on Earth and the Sun in the heavens belong to each other. When the physical Sun is darkened in the heaven, the spiritual Sun may shine in our hearts with all the greater strength if we are able to realize how the heavens live and move in the earthly world, as the "golden vessels, upward and downward climbing". If the Sun is shining in our hearts, we need have no fear of the outer darkness. For the path to the Spirit is in very truth a passage

through darkness to light." *Lillian Kolisko Working of the Stars in Earthly Substances pgs. 11 -14*

STUDY OF THE DIFFERENCES OF THE FORMATIVE FORCES DURING DAY OR NIGHT.

Kolisko also did a series of experiments to determine the differences in the strength of the formative forces during the day and during the night. These studies were conducted using 1-% solutions of silver nitrate 1% and Iron sulfate 1%. Experiments were also carried out using equal quantities of 1% Silver nitrate and 1% Iron sulfate mixed together. Finally experiments were carried out using equal quantities mixed of: 1% silver nitrate, 1% Iron sulfate, and 1% Lead nitrate.

The experiments with silver nitrate showed marked differences in the forms and shapes produced by the silver nitrate. It was found that the solution of metalsalt rose higher at night, than during the day, and that in the case of the silver nitrate the lines and forms produced by the formative forces at night were "softer" than those produced by day. Kolisko say's "Experiments carried out during the day or during the night are fundamentally different, and we may try to explain this by the presence or absence of light, the difference in temperature and humidity. Light especially seems an important factor where silver salts are concerned."

Experiments with Iron sulfate gave similar results in that the metal salt solutions rose higher at night and produced softer forms than those produced during the day. It was found that pictures formed by Iron Sulfate got darker over time the coloring moving to rich dark ochre yellow. After a few days no further changes occur in the iron sulfate and such an experiment can be kept for an indefinite period. The experiment with Silver nitrate can only be kept a short while, even in a cool dark room; the silver gets darker and darker and the characteristic forms will eventually vanish completely.

Experiments with a mixture of 1-% solutions of silver nitrate and iron sulfate mixed in equal proportion bears out the same qualities of the formative forces namely that they are stronger at night than during the day. Kolisko noted: "An overwhelming wealth of forms pours down, or rather rises up. The great importance of studying the behavior of substances during day or during night must be emphasized. Chemical reactions are different in their violence if the substances react upon each other during daytime or during the night. A reflection of this process is visible in the different strengths of the formative forces displayed in these experiments."

Experiments with 1-% solutions of silver nitrate, iron sulfate, and lead nitrate mixed equally were then tried. Kolisko notes: "The mixture of these three metal salts produces again another type of pattern. Silver nitrate has its own pattern and so has iron sulfate; the question arises: What is the pattern of Lead nitrate? Lead nitrate forms milky white, opaque crystals, which also readily dissolve in water; but the rising lead nitrate leaves no trace behind in the filter paper. Only a very faint line marks the border. No color, no form appears." Yet when lead nitrate is mixed with the other two salt solutions the pictures formed by the formative forces have an appearance of aging and weight added to them. "The forms built with the help of Lead nitrate added to Silver nitrate and Iron sulfate add **weight** and something that gives an impression of **age**. But it is not a weight, which we can measure on scales; it is the impression of weight on the different level from the one that is accessible to our ordinary means of weighing objects.

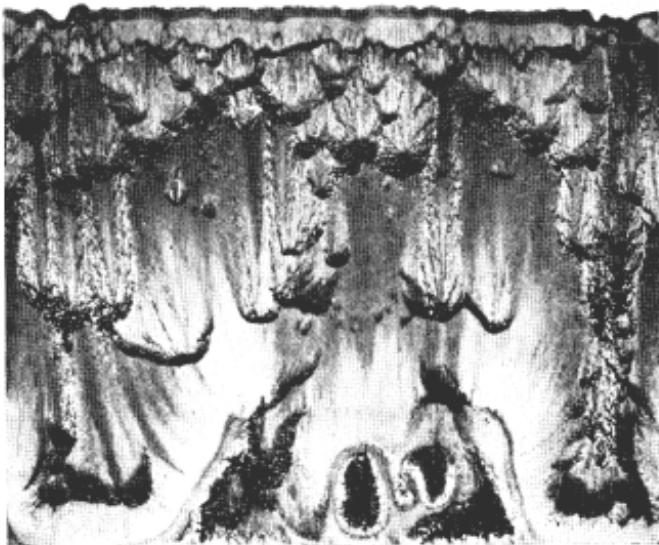


FIG. 8. Experiment carried out during Night

After thousands of experiments Kolisko concluded "one can demonstrate that specific formative forces can be found in matter, and that these forces differ fundamentally if they are at work during day or during night. Of course it is possible to study the differences due to day and night on many more substances and with other means than filter paper tests. For instance the force of crystallization varies enormously during day or night; here much can be found in observing the single forms, the speed with which the crystallization starts, the amount of substance crystallized in a certain time and so on."

PECULIARITIES IN THE MANIFESTATION OF THE FORMATIVE FORCES IN MATTER

For instance, we observed that whenever Copper sulfate or Copper chloride is used, the best results are obtained in the early part of the year: March - April - May. The same applies to Silver salts and Mercury salts. Silver nitrate is different in Spring, Summer, Autumn, and Winter. Less formative forces appear between December - January - February. Gold salts are very beautiful in the spring, but also later in the year. When the formative force seems to withdraw completely in experiments with Silver nitrate, Gold chloride becomes more powerful. As a rule these experiments are at their best between 10 am and 2 PM. This phenomenon reverses after the Winter solstice. For some time the best results with Gold chloride are obtained between 10 p.m. and 2 am. The study of Iron salts shows that the formative forces in Iron act most favorable during the month of June - July - August. Tin is at its best during September - October - November. Lead in Midwinter, December - January - February. These are only general indications for an intimate study of matter.

Chapter Summary on Capillary Dynamolysis

1. Capillary dynamolysis is a qualitative test for showing the connection between the planets and all terrestrial matter
2. Whenever a celestial event occurs it is experienced simultaneously around the globe, regardless of it being visible or not.
3. The formative forces are weaker during the day than at night
- 4 Combined test of day and night produce the strongest forms
- 5 Certain times of the year allow certain planets to have greater measurable effects on matter

6. We can mitigate or erase undesirable effects of formative forces in matter by adjusting the levels of the mineral salts in solution or by purely spiritual means

7. It is easy to see now why the old masters insisted that we do our visualizations in the morning and again at night thus multiplying the density of the image on the astral plan. It is also understandable why the charging of salts is done at night and why initially they must be kept from the sun light until the energy is fixed via the crystallization process.

©1996 - 2003 John H. Reid III

Alchemical Gnosis™ is a trademark or registered trademark of John H. Reid III.